

Minutes of the Meeting
March 19th, 1998

Projects Reviewed

Environmental Education Center (North Cascades)
WSCTC Expansion Project (Artist Presentation)
Alaskan Way Trees
Seattle Children's Theater Addition
King Street Area Improvements

Convened: 8:00 am

Adjourned: 5:00pm

Commissioners Present

Barbara Swift, Chair
Moe Batra
Carolyn Darwish
Gail Dubrow
Bob Foley
Gerald Hansmire
Jon Layzer

Staff Present

Marcia Wagoner
Peter Aylsworth
Rebecca Walls

031998.1 Project: **Design Commission Work Plan**

Phase: Work Session

Commissioners: Barbara Swift

Moe Batra

Carolyn Darwish

Gail Dubrow

Robert Foley

Gerald Hansmire

Jon Layzer

Time: 2.5 hr. (N/C)

Commissioners discussed the Work Plan for 1998. Work Plan items for discussion included Public/Private Partnerships, Center for Design Excellence, Civic Center/Municipal Center Project, RTA, Neighborhood Planning, Convention Center, Vine Street, Utility Projects, Affordable Housing, and Downtown waterfront. Further discussion is needed to resolve issues concerning these categories. The Commission has assigned elements of the work plan to subcommittees of two to three Commissioners. Some of the projects will involve collaboration with University of Washington Urban Planning, Architecture and Landscape Architecture students. The Commissioners will develop strategies, timelines and proposed products or outcomes over the next two Commission meetings.

031998.2 Project: **Environmental Education Center**

Phase: Update

Presenters: Beth Blattenberger, Seattle City Light

David Hall, Henry Klein Partnership Architects

Diane Hilmo, Seattle City Light

Time: .75 hr. (0.3%)

Through a Memorandum of Agreement, Seattle City Light, the National Park Service (NPS) and the North Cascades Institute (NCI) will oversee the construction and operation of an Environmental Learning Center to be located between Diablo Lake and Sourdough Mountain in the North Cascades National Park. City Light will fund the initial development of the EEC and contribute to its long-term operation and maintenance as outlined in the settlement agreement. The Environmental Education Center (EEC) project is part of one of a number of settlement agreements agreed to by parties of the Skagit River relicensing mitigation.

The EEC project includes designing the remodel of an existing restaurant building, and new construction of an administrative and classroom buildings, dormitories, staff quarters, laundry facilities, outdoor shelters, trails landscaping and recreational facilities. All environmental review and permitting will be done by City Light. Water and sewer services will be provided by the National Park Service, electrical service will be provided by City Light. The organization of the project is complex, as it will be built by City Light on National Park land and operated by the North Cascades Institute. Programs at this facility will be open to the public through advanced scheduling and arrangement.

The SEPA compliance for the project is complete. The Shoreline Permit application will be to Whatcom County, which is not requiring a building permit for this project. The project is now in the programming phase, which will be followed by conceptual schematic development. The existing dining hall, added to the site in 1975 in conjunction with the National Park Service, will be restored and used by EEC users. The design team has tried to identify areas already disturbed by previous development in an effort to minimize site impacts. The site boundaries are limited by setbacks for the lakefront, Deer Creek, and Sourdough Creek. Two schemes having different

square footage were explored. The main site restoration component will be the removal of exotic plants in an effort to restore a more native landscape.

Discussion:

- Batra:** Would the cafeteria be open to the public?
- Hall:** It is not intended to be a visitor center, and will only be used by people using the Center. The Education Center is not open to the public without reservation or appointment.
- Layzer:** How do the parking camps fit into the plan?
- Hall:** They are not campsites, but rather clusters of parking spaces for people using the Center. We want the parking to blend into the site, rather than be a large paved open space.
- Foley:** Have you analyzed the site to find special places of significant value?
- Hall:** Yes, we have. The most significant areas on the site are around the creek and at the upper plateaus. The entire site has nice features, but much of it has already been developed upon. One of our goals is to locate new construction in areas that have previously been disturbed.
- Foley:** Did program "Y", with the larger square footage requirements, also fit on the site?
- Hall:** Yes. It has added program elements, such as a boathouse and docks, that would still fit on the site. We are also thinking about possible future expansion.
- Foley:** If both schemes will fit programmatically, and budget funding has not yet been allocated, how will you decide which scheme to use?
- Hall:** The project will go through a group selection process now that the analysis is complete.
- Darwish:** Have you considered placing the staff areas closer to the gate for added security?
- Hall:** There is space for staff in each housing unit. Children would always have a chaperone in their sleeping quarters. Given the secluded location of the site, security is not a major issue.
- Darwish:** How will the site be lit?
- Hall:** There will be some low-key lighting for safety. There will not be lighting in the parking lot. The heating in the buildings will be electric. We are looking into certain kinds of solar enhancements. Good environmental design may also be an opportunity to supplement the educational program. The way the site is situated creates some opportunities for south facing windows.
- Hansmire:** If this were a year-round facility, would there be major changes in use?
- Hall:** Yes.
- Blattenberger:** The facility is being designed to accommodate year-round use, but initially most uses will occur in the sunnier half of the year.
- Hansmire:** Who would use the camping area?
- Hall:** It would be used by children through school organizations, by mountain camping education groups, and as a summer camp for children. The plans just show the general area required for the program, not an actual location.
- Swift:** Imagery would be helpful in future presentations. It is a sublime, powerful site with a legacy of dams and fantastic concrete work. I have some concerns about the demolition. The cabins may be important tools in marking the history of the site as worker housing during construction of the dam. This may also be the time to evaluate whether the access routes and circulation patterns reinforce the mission of the project.
- Layzer:** As you develop the program further you may find opportunities to preserve existing elements as part of the site's history. Perhaps preserving a cabin structure

could be used to educate people on past uses of the site. I support removing the exotic plants from the site.

Blattenberger: Although information about the site is difficult to find, I should clarify that the worker housing was apparently for the worker bosses. The cabins have also been extensively modified and we don't know their original appearance.

Hall: They are not the typical worker housing that people find romantic. They were cheaply built boxes without foundations.

Hilmo: While the cabins are functional as summer cabins, they are not functional for year-round use. The decision was made to demolish them and they are currently in the process of being demolished.

Swift: Images of the site and its context would have been helpful and may have given us a better understanding of the state of the cabins. While they may not be romantic, they may have had some value in marking the historical activities that went on there. I have a continued interest in that issue as it effects the rest of the site.

Hilmo: We have slides of the site, but photographs never seem to truly represent the character of the area. It is a very difficult site to photograph. Perhaps we could set up a site visit for the Commission. It is probably the best way to understand the site and the proposed project.

Darwish: Did you contact the native American tribes from that area when doing the site history?

Blattenberger: Yes, we have done extensive work with the tribes for the relicensing efforts. I also serve as the City's liaison with the tribes and researched the site history through that avenue also.

Hall: There is not a lot of Native American tribal activity in that area. The site was created by the building of the dam and the reservoir. Prior to the creation of the reservoir it would not have been an easily accessed area by people or salmon. The region seems to be in between a western Washington tribal area and an eastern Washington tribal area.

Foley: I support the smaller scheme that meets the minimal program requirements with minimal site impacts.

Hall: We have a similar philosophy. The buildings will be simple and have minimal site impacts.

Swift: The nature of the program, despite its simplicity will probably have major impacts on the site given the slope of the site. It is therefore important that the Design Guidelines and Principles be adhered to. I suggest you do further testing of the preferred site plan now to determine if the necessary access will be possible while still minimizing site impacts.

Hall: The program will be developed out of those guidelines and principles.

Action: **The Commission appreciates being involved at an early stage in the project's development and appreciates the thorough approach to site analysis and history. The Commission looks forward to future presentations and would appreciate more graphic information, possibly a site visit. The Commission makes the following comments and recommendations:**

- preferred development should focus on minimal site impacts and minimal program;
- client and architect should continue to pursue the incorporation of historic uses of the site throughout the project's development;
- continue to test the program on the site as it relates to the goal of minimal site impact;

- **further discussion of Design Guidelines and Principles.**

031998.3 Project: **Commission Business**

Action Items:

- A. MINUTES OF MARCH 5TH MEETING: Approved as amended.

Announcements:

- B. DELRIDGE-LONGFELLOW CREEK: Consultant Selection.
C. COMMUNITY CONFERENCE ON AFFORDABLE HOUSING: March 21st.

Discussion Items:

- D. MUNICIPAL CENTER UPDATE: Mayor Paul Schell brought his proposal for a new City Hall and the sale of Key Tower before City Council Thursday, March 19th. The Council was briefed on the proposal by Gordon Walker with the help of the Joint Municipal Center Work Group. The Council delayed making a decision about placing Key Tower on the market and will resume the discussion on April 6th.
E. WSCTC EXPANSION PROJECT UPDATE & DRAFT REPORT REVIEW: The Convention Center Artist team has developed an exciting conceptual proposal for the streetscape that will include a series of sculptures.
F. QUEEN ANNE STANDPIPE: Swift reported on a letter to Diane Gale, SPU Director.
G. MARRIOTT HOTEL: The Central Waterfront Design Review Committee met March 11th with the architects and sponsors of the Hotel proposed by Marriott in the uplands area of the Central Waterfront.
H. DESIGN COMPETITION POSITION PAPER:

031998.4 Project: **City Council**
 Phase: Council briefing
 Time: 1.5 hr. (N/C)

Commissioners and staff attended the City Council briefing to hear discussion about the Municipal Campus Master Plan and the currently available option of selling Key Tower. Commissioner Gerald Hansmire participated in the Municipal Center Joint Work Group's presentation to the Council.

031998.5 Project: **WSCTC Expansion Project**
 Phase: Artist Presentation
 Presenters: Linda Beaumont, artist
 Stuart Keeler, artist
 Carolyn Law, Art Coordinator
 Michael Mechnic, artist
 Kate Wade, artist
 Time: .75 hr. (hourly)

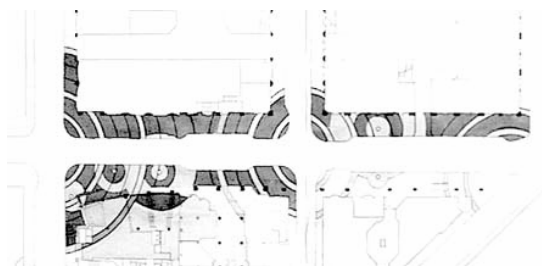
The four artists selected have decided to collaborate on the project in its conceptual phase. Conceptual development is based on the four major issues raised by the Commission at previous meetings; defining the space between the building and the street, public accessibility, integration of interior and exterior spaces, and development of the entry as a public space. Creating an exciting streetscape is the overarching goal. The four main areas identified in the art program are sculpture elements along Pike Street, sidewalk paving, exit doors, and the Eighth Avenue tunnel.

The sculptures are a series of vertical elements that will have a circular base, an information kiosk section, a middle section, and an abstracted sail sculpture element at the top. The top element is a lyrical, poetic play off of the architecture that could rotate in the wind if the budget allows. These sculptures are intended to link Capitol Hill and downtown through the Pike Street Galleria space. They will range in height from up to 32 feet at the east end down to shorter versions at the west end.

The paving patterns are radiating rings of colored concrete. The rings radiate out from the major intersections, creating nodes of activity and focus. The paving pattern radiating out from the Seventh and Pike intersection extends into the Convention Center lobby.

The exit doors will have painted stencil patterns. The patterns will be manipulations of the Convention Center logo, which can be abstracted, multiplied, and regenerated through a computer to create a number of different effects.

The Eighth Avenue tunnel area will have panels similar to the exit doors as well as lighting integrated with the armature used to support the trolley wires.



Pike Street paving pattern



View east from 7th and Pike

Discussion:

Darwish: The sculptures seem to focus on Convention Center activities. Is there a way to make them feel more public?

Wade: We see the kiosk section of the sculptures as a major public element.

Darwish: Have you thought about making the kiosk information a progressive theme?

Keeler: We see the kiosk element as having a story to tell, a theme carried through all of the sculptures.

- Beaumont:** We are trying to develop a housing element for information at eye level. The communities could put information in the kiosk. The idea is similar to nailing posters and signs to telephone poles.
- Keeler:** It is important for the Convention Center district to create its own identity within the Pike Street corridor. We think that these sculptures will give it an identity.
- Dubrow:** I am glad you decided to collaborate on this project, I think that it is working for you. I think the sculpture element is on track in terms of scale and verticality. The sculptures are also part of a horizontal path and you need to establish some places for the public to linger. I think that a seating element integrated into the sculpture is very important, particularly at major entry points.
- Wade:** We had ideas for more interactive pieces, but they would be difficult to incorporate in our given budget.
- Dubrow:** It may be a matter of zoning and determining which elements are zoned for seating. I recommend refining in that direction. Is the paving pattern your design or an embellishment of the architect's conceptual design?
- Beaumont:** We are working off of the initial design, contrasting form and function. All of the control joints will radiate so that all aspects of the Galleria sidewalk will be unified in the design.
- Dubrow:** I have doubts that using the Convention Center logo for the doors will be effective. I think that the technique makes sense, but I recommend taking images from other sources to incorporate in the patterns.
- Keeler:** The use of the Convention Center logo as an abstract was intended as a way to conceptually connect the Hedreen Co. development on the north side back to the Convention Center.
- Beaumont:** The beauty of the technique is in its simplicity.
- Law:** The paving pattern also crosses the building's threshold and extends into the lobby space.
- Layzer:** How will the street lighting relate to the sculptures and the paving pattern?
- Law:** How they are to be integrated is still under discussion. A decision will be made soon about street light locations.
- Wade:** The sculpture heights are around 30 feet, well above the street lights.
- Layzer:** The work reflected here is fantastic. I hope that you will have the street light locations decided soon. The sculpture's distinctiveness is the vertical pole form. Their strength is in their uniformity, but also in points of interest or contact with the community. I like the unique feel of each sculpture. I am also impressed with the paving spilling into interior public areas, without marking off separate spaces.
- Swift:** Do you have to address all the pieces, the doors, paving, etc.?
- Law:** Our intention is to address all of those pieces as part of the enhancement program and to integrate them with the design.
- Swift:** My concern is prioritization. You have developed some important ideas that may unfortunately be cut by the budget. I am worried about the costs. The sculptural elements have a good scale and kinetic presence, but the number of them is important given budget concerns. I am thrilled to see the paving pattern flow in and out of the building, as well as its integration with the sculptures creating a unified streetscape. When do you plan to finalize the budget?
- Wade:** We have tried to develop the conceptual design far enough, while being realistic, to outline specific budget needs. The cost of the paving is the major issue.
- Law:** The budget will probably be worked out in the next month or two.
- Layzer:** How much of the paving will be considered part of the arts budget?

- Law:** Hopefully just the cost of coloring the concrete, since new sidewalks are part of the building design requirements.
- Dubrow:** The paving patterns are so essential to addressing the public accessibility issue that the cost should be included in the Convention Center's construction budget.
- Wade:** We are trying to integrate the design with the building construction. Timing is critical.
- Swift:** I have concerns about the budget and think that the project might be spread too thin. Not having to cover the cost of the paving would free up art budget funds to be used in developing outstanding artwork at a civic scale.
- Action:** **The Commission supports the direction of the artists. The Commission looks forward to the next presentation and makes the following comments and recommendations:**
- **the sculpture elements and the paving patterns are essential to meeting the goals of public accessibility;**
 - **the arts budget should be reserved for actual artwork.**
 - **the Convention Center is strongly encouraged to include the cost of the sidewalk paving as well as the construction and installation of the sculpture elements in the overall building construction budget.**

031998.6 Project: **Alaskan Way Trees**
 Phase: Briefing
 Presenters: Ben Barnes, Seattle City Light
 Kevin Carl, Jones and Jones
 Attendees: Gary Colburn Seattle City Light—South annex
 Lisa Fitzhugh, Office of the Mayor
 Kathleen Gallagher, Office of the Mayor
 Gary Johnston, Asplundh Tree Co.
 Dan McGrady, Office of Councilmember Jan Drago
 John Peterson, Seattle Transportation
 Brent Schmidt, Seattle City Light
 Time: 1 hr. (0.3%)

There are approximately 54 London Plane Trees along Alaskan Way. Many of these trees are on Port of Seattle property and are under power lines. Those trees under the power lines are continually maintained at a height of 28 feet, although mature trees should range between 40 and 80 feet in height with a 30 to 40 foot spread. London Planes are a hearty variety of Sycamore that can typically withstand vigorous pruning. Due to their large scale and dense foliage, London Plane Trees are ideal as street, park, or lawn trees and can generally tolerate city smog, soot, and dust.

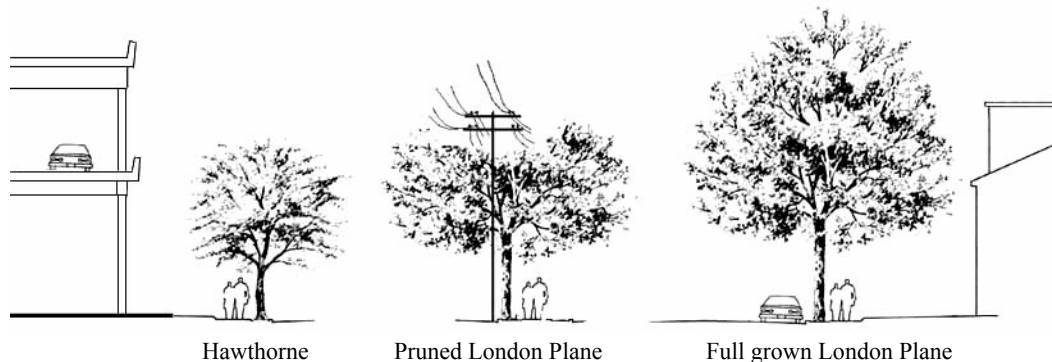
Seattle City Light is required to do selective pruning and topping on some of the Alaskan Way trees approximately every three to five years in order to keep them the required distance from the power lines. This maintenance costs the rate-payers money, is time consuming, and is in opposition to a new Council Resolution that restricts severe pruning of street trees. City Light is exploring the possible replacement of these trees with Korean Dogwood or Hawthorne trees.

For the community the Alaskan Way trees are an important urban element. They provide a strong visual link from the ferry terminal to Spokane Street. The trees are also a scaling element that provides a buffer between the Port property and the Pioneer Square district. The scale of a London Plane Sycamore is appropriate for an industrial area, while the proposed replacement

tree, either Korean Dogwood or Hawthorne, has an appropriate scale for a residential neighborhood.

There are other options that warrant investigation. These include under-grounding the power lines, realigning the utility poles, or adjusting the power line locations on existing poles.

The trees are currently on Port of Seattle property and are therefore their responsibility. Port representatives were not present at the meeting to discuss their concerns.



Action: The briefing provided the Commission with an understanding of the street tree/power line conflict from the perspective of City Light and Pioneer Square Neighborhood representatives. The Port of Seattle's perspective is essential to identifying a good solution to the issue. The Commission defers further discussion and action to a later date when all parties can participate in the discussion.

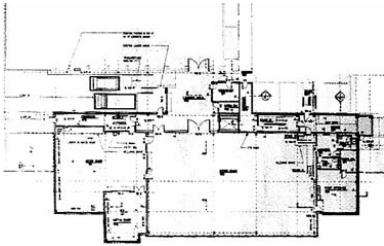
031998.7 Project: **Seattle Children's Theater Addition**
 Phase: Design Development
 Presenters: Dave Buchan, Seattle Center
 Mark Reddington, LMN Architects
 Helen Crowe, LMN Architects
 Time: 1 hr. (hourly)

The Seattle Children's Theater is adding a new scene shop, rehearsal space, and costume/prop spaces to the south side of the existing structure. The entire addition is funded 100% by the Children's Theater through donations. The south facade of the addition will front onto a major public entrance to the Seattle Center between the Pacific Science Center and the Theater.

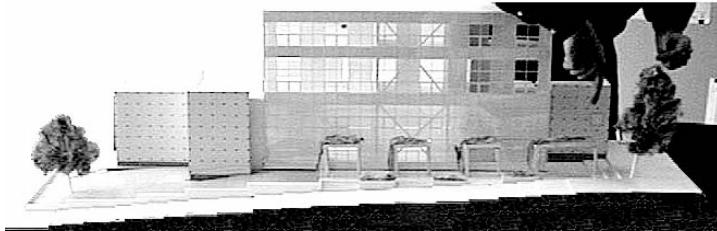
The primary program spaces are organized in a glazed volume of loft spaces making the interior activities visible on the exterior. By making the facade transparent the addition will have more of a presence on the south side and feel less like the backside of the Theater. The scene shop is on the first floor, rehearsal spaces are on the second floor, and the costume/prop spaces are on the third floor. The noisier program spaces, such as a wood and metal shop, will be placed to the sides of the loft space and unglazed.

The façade will be a curtain wall of glazing, with panels of frosted and clear glass. Darker spandrels will register the second and third floor levels and the cornice line. At the ground floor three clusters of clear glass panels allow the public to watch as stage sets are constructed. The use

of clear glass necessitates exterior shading elements to block direct sunlight. These sunshades are vertical trellis structures along the west side of the viewing areas with similar trellis elements across the top. Since direct sunlight is not desirable in these work spaces the sunshades are a result of having clear panels that allow views into the space.



Floor Plan



South Elevation

Discussion:

Layzer: The scene shop is an exciting element to expose.

Swift: I have this notion in my mind of being able to look into the window, and to see the sets being painted on the floor, and then to look into a small mirror inside the window that is in line with a mirror on the ceiling that gives an aerial view of the room. It would be like a periscope setup. The idea is that someone could view the set painting from above, as in Gould Hall at the University of Washington. It could somehow connect the view from the window to what one would see from the seats in the theater.

Reddington: We'll have to look at that. If we could do that, I think it could be pretty interesting. We have also thought about inserting small panels with explanations of what is happening inside either inside the window or on the exterior detailing.

Dubrow: The curtain wall facade of glass is very flat. Have you explored ways of modulating it, perhaps integrating the shelter projections?

Reddington: We considered modulation of that facade extensively and concluded that it would be most successful as a thin, flat screen of glass held off of the structure. It is intended to be a delicate curtain of glass panels serving as a thin separation between inside and outside as well as a backdrop for things placed in front of it.

Dubrow: What is your rationale for that approach?

Reddington: We see the activity happening inside as the major point of interest and the exterior wall as a simple screen element. It will have a range of translucent and transparent panels.

Crowe: The mullions will also have enough depth to cast shadow lines on the facade.

Swift: I think that the building is strong and gutsy. The exterior shading elements, however, seem less resolved.

Dubrow: The Seattle area has a history of trellis elements that don't work well. I don't see how these elements fit with the rest of the building. They work functionally, but don't have the visual strength that the building has. They don't seem very integrated.

Layzer: Have you considered seating elements that might strengthen the nooks as lingering spaces?

Reddington: We did look at the possibility of seating elements. Security is a major issue with seating.

Swift: That is a place I would probably have lunch while at the Seattle Center. There are some kinds of benches that are small enough to sit on, but not to sleep on.

- Layzer:** How will the corridor be lit at night, given that there will probably be some light coming from inside the building?
- Crowe:** There is an existing canopy, with lighting, on the other side of the corridor that Seattle Center is planning to extend to the west.
- Layzer:** Lighting is an important factor to look at in order to alleviate future security problems.
- Reddington:** There is an existing large tree in the southwest corner of the site that will be moved to the southeast corner of the site. We are hoping to replace it with another tree.
- Buchan:** We are looking at various options. We have a palette of moving trees at Seattle Center and are evaluating which ones might be feasible in that location.
- Batra:** How are the shelter spaces accessed by disabled patrons?
- Crowe:** The floor level of the shelters is equal with the main corridor at the east end. Two other access points have stairs. We are trying to invite people up to the building in many locations.
- Dubrow:** Movement along the building seems limited and de-emphasized.
- Reddington:** The width of the secondary path along the building is limited by the size of the sunshades required for the sun angles and the property line.
- Wagoner:** Many of the users will probably be families with strollers and other types of gear that require wider access and circulation paths.
- Layzer:** It might also be nice to have some sort of barrier against which to lean strollers and other equipment.
- Crowe:** We considered long steps along the length of the facade diminishing into the sloping grade, but they can be hazardous where they meet the slope.
- Layzer:** Perhaps you could just remove the middle stair, allowing access at both ends of the facade, and a seating wall facing the building in between.
- Reddington:** That is an interesting alternative.
- Dubrow:** I appreciate your attention to solar controls that allow public visibility into the building. Having a secondary circulation path along the building seems more appropriate than individual picture stops accessed from the main corridor.
- Hansmire:** Maybe the four shelter elements could be linked together to unify the viewing alcoves that are created by the vertical screens.
- Reddington:** We have also looked at that possibility.
- Crowe:** Having to shade the western sunlight is our major issue and is what requires the baffles.
- Hansmire:** I like the idea of being able to look into the building and to watch the activity inside. A continuous shade element would also reinforce circulation movement along the facade.
- Dubrow:** Could the width of the windows or the number of clear panels be reduced, resulting in narrower baffles?
- Crowe:** We can look into that option. The panel sizes are consistent throughout the facade. The combined clear glass panels under the shelters result in an area twelve feet wide by eight feet high.
- Swift:** I would like to see further development of the view shelter elements.
- Dubrow:** Reducing the clear glazed area from three panels in width down to two panels would allow a significant reduction in the baffle width.
- Swift:** I sense that you have gone through various iterations, but I would like to see additional exploration of the shelter areas as places for lingering.
- Dubrow:** The vines aren't essential for the success of the shades. I think more integration with the building and expression of the elements might be more successful.

Action: The Commission appreciates the comprehensive presentation and the use of the study model. The Commission recommends approval of the project as presented and supports the general design of the building and the idea of public views into the scene shop. The Commission has the following comments and recommendations:

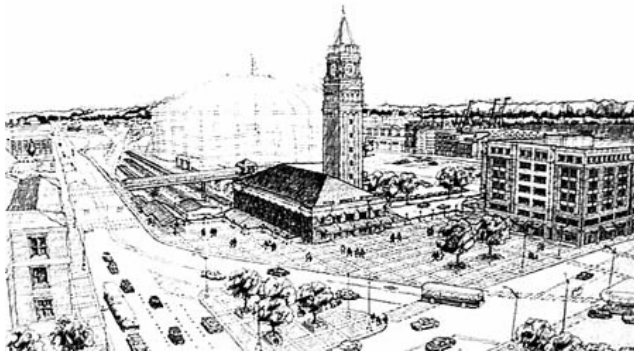
- the design of the platform for the building provides an opportunity to develop secondary circulation along the facade;
- the Commission understands the functional necessity of the sun shades, but has concerns about their lack of integration with the building and the degree to which they separate the circulation path from the building;
- use seating elements and some sort of separation from the main corridor to strengthen the lingering nature of the space;
- link the four shading elements to unify the viewing alcoves created by the vertical screens;
- explore the possibility of reducing the clear glazed area within the viewing spaces, allowing the width of the sunshades to be reduced.

031998.8 Project: **King Street Area Improvements**
 Phase: Pre-Design
 Presenters: Jill Marilley, Seattle Public Utilities
 Einer Handeland, ICF Kaiser
 Gary Hartnett, OTAK
 Attendees: Ethan Melone, Strategic Planning Office
 Stu Nelson, Seattle Transportation
 Time: 1 hr. (0.3%)

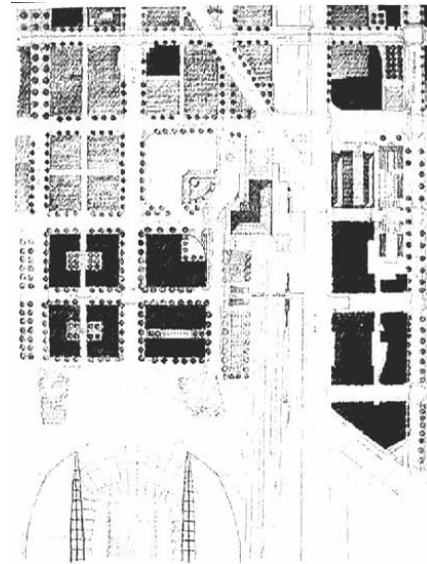
The City of Seattle sponsored two workshops which provided a unified program and preliminary design guidelines for improvements to public spaces in the King Street Station area. The first workshop, held on January 22nd, focused on the program objectives and scope elements for public space improvements. Program elements for the project include Weller Street improvements, the King Street Station Plaza, pedestrian crossings, and the railroad right-of-way. Also discussed at the workshop was a contextual view of structural and transportation constraints.

Artist Bill Will has been selected to determine where artists might be used in later development phases. Currently \$500,000 has been allocated for public art outside of street improvements. The RTA has also allocated 1% of its project budget to be used in an arts program.

The City is working with other groups in the area to develop a cohesive improvement plan and to decide who will pay for the improvements. In the next two months areas of improvement will be selected. Street improvements include new lights, crosswalks at Second Avenue, Jackson Street, and Weller Street, as well as sidewalk and ADA improvements. Next steps include looking at engineering issues, repaving, the possible move of Vulcan Northwest, traffic issues associated with new crosswalks on Fourth Avenue.



View southwest



King Street Area Plan

Discussion:

- Layzer:** What is the process for prioritizing elements for funding?
- Hartnett:** We are starting to analyze the area now regarding urban design issues and will take these ideas and prioritize them. We are already doing cost estimates around the building.
- Marilley:** We don't have an answer now. Everything discussed at the workshop is still in the realm of consideration.
- Melone:** We need the total package costs in order to prioritize negotiations.
- Layzer:** I am looking for a way to avoid having a comprehensive approach in the beginning without having enough funding available to complete the improvements in the end.
- Marilley:** It is my sense that owners and developers in the area will be very interested in overall area improvements.
- Swift:** Are you developing a comprehensive plan with principles and design guidelines? Is the City taking the lead in developing the plan?
- Marilley:** Yes. We are in a much better situation than six months ago.
- Swift:** It is critical that the City takes a strong role throughout the project.
- Dubrow:** The City should establish what the critical improvements are and how they should be prioritized.
- Hansmire:** I suggest that you take a map and identify where the improvements are already planned. Then you can see where the holes and gaps are.
- Dubrow:** Is the area to become a new neighborhood or a blend of the Pioneer Square District and the International District?
- Hartnett:** Fourth Avenue is the south entrance to downtown. It is the edge of the International District and the Pioneer Square District, but it is more importantly a gateway to downtown. The Fourth Avenue corridor should have its own identity. It should also celebrate the history of trains and transportation. We have developed some ideas on how to handle it, but I think that the artist should present them to you. He has an interesting approach to tying the area together.
- Layzer:** My concern is making sure you get enough from each of the partners involved. The City is providing a series of improvements like the Weller Street bridge. We need to think about what the RTA, for example, would have done in the absence

these improvements. The benefits have to be spread out. Just because a lot of improvements have been done already does not alleviate each partners responsibility to contribute to the overall area improvements.

Melone: The City wants to set the precedent that individual projects pay for their own plazas and walks. We would rather help with access connections between projects.

Batra: Are there opportunities for public/private partnerships?

Marilley: The project includes private partners already involved.

Hartnett: Vulcan Northwest will probably pay for the Second Avenue crossing to improve access to their building.

Dubrow: Has there been discussion about designating the area as a individual district, apart from Pioneer Square and the International District?

Marilley: It has been discussed and is still a possibility.

Action: **The Commission appreciates the comprehensive presentation. The Commission supports the development of a comprehensive plan for the area and urges that the City, through its various departments, take a leadership role in the project. The Commission is also interested in seeing the development of urban design criteria as well as criteria for prioritizing the public improvements. The Commission appreciates the early involvement of an artist. However, the Commission is concerned about the cultural planning aspect of the project being the artist's sole responsibility, rather than being integrated into the larger comprehensive planning efforts.**